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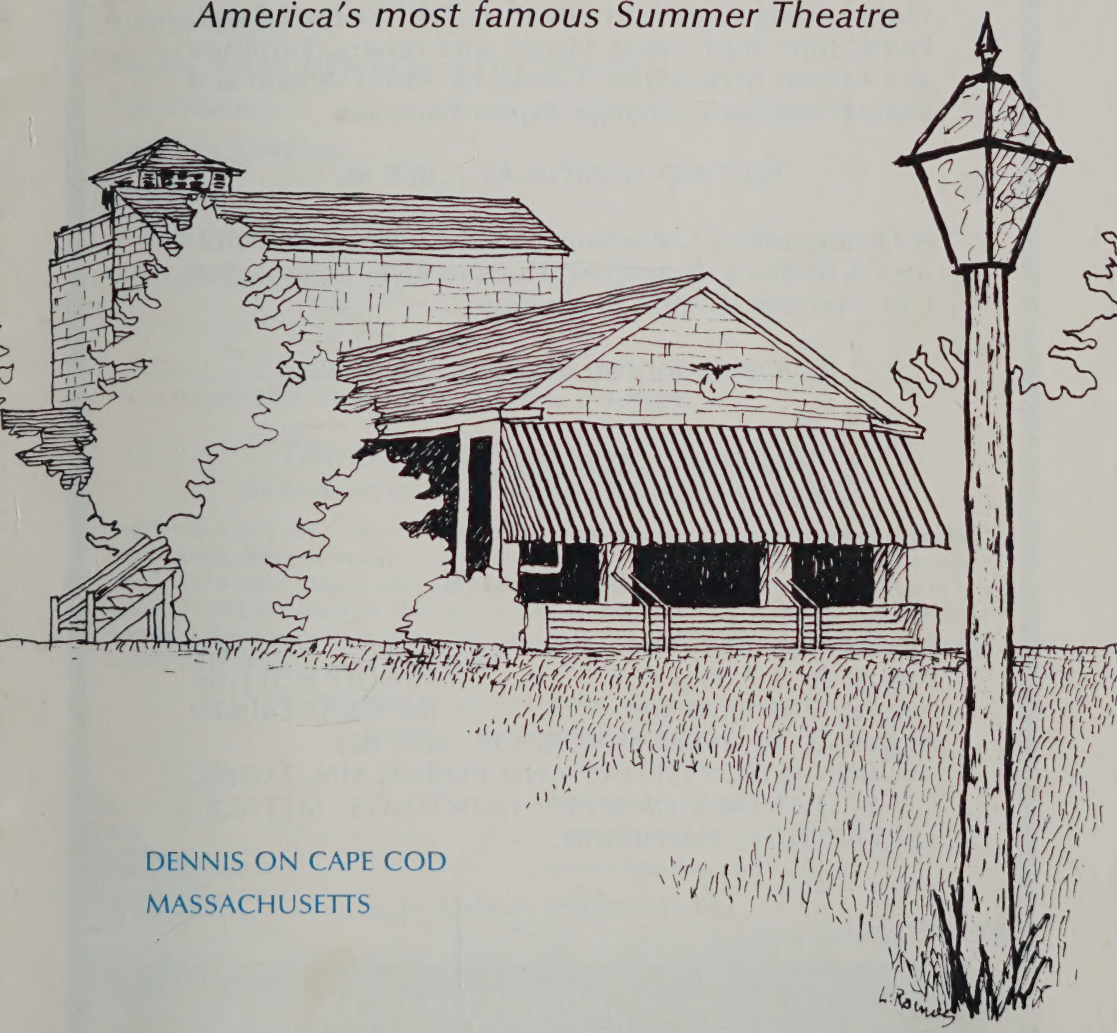

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The Cape Playbill is the official program for the Cape Playhouse at Dennis, the Falmouth Playhouse at Falmouth and the Cape Cod Melody Tent at Hyannis. It is published weekly during the summer theatre season on Cape Cod by Kendall Printing, Inc., Falmouth, Massachusetts. Advertising rates furnished upon request. Inquiries may be sent to Kendall Printing, Inc., 137 Main Street, Falmouth, Mass. 02640 — Tel. 548-0070, or to The Cape Playbill Advertising Department, Box 1197, Hyannis, Mass. 02601 — Tel. 771-2231.

VOLUME 47, NO. 6 **Monday, August 6 thru Saturday, August 11, 1973**

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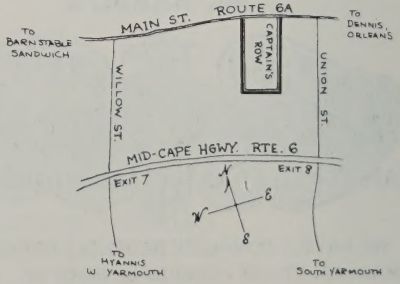

"Rain and small craft warnings; 30 to 40 mile no'theast winds late in the day."

So went the late weather report.

Our chartered fishing trip was scheduled out of Rock Harbor between Orleans and Eastham in Cape Cod Bay at three a.m. — there are people who prefer to start their day's fishing at that time. Most of the fleet had come in near midnight the night before (the harbor being accessible only on high water) and weren't planning another trip until late in the day.

Freddy Harris was the only one stirring while we got ready. "You going this morning?" he asked.

"Sure," I said, "why not?"

He sniffed the weather. "It doesn't smell good, and the 12:20 report from the Coast Guard said, 'rain and no'theast winds . . . ' "

Phil Schwind, Eastham's shellfish constable and former longtime commercial fisherman, conducts the weekly column, "It's a Phil Schwind (that blows no good)" in the Cape Codder of Orleans.

I said, "Hell, I'm not so sweet I'll melt in a little rain, and if the wind backs no'theast, so much the better. I'm going to fish Duck Harbor, and a no'theaster is off the land there. Anyway, if the weather is too bad I can come home by eleven. It can't blow up much of a storm by then."

We cast off. The course from Rock Harbor to Duck Harbor, on the Truro-Wellfleet line, is dog-leg around Billingsgate Island, and it was my habit when running at night to swing wide. Not that I was afraid of running onto the island, but why worry when there was plenty of time? The wind was out of the sou'-southeast, right on our stern, and while a following sea wasn't *Whitecap's* best quarter, the seas were hardly big enough to bother.

I ran my time out and went topside. My son, Pete, going mate, put down the outriggers and set up the rods. The

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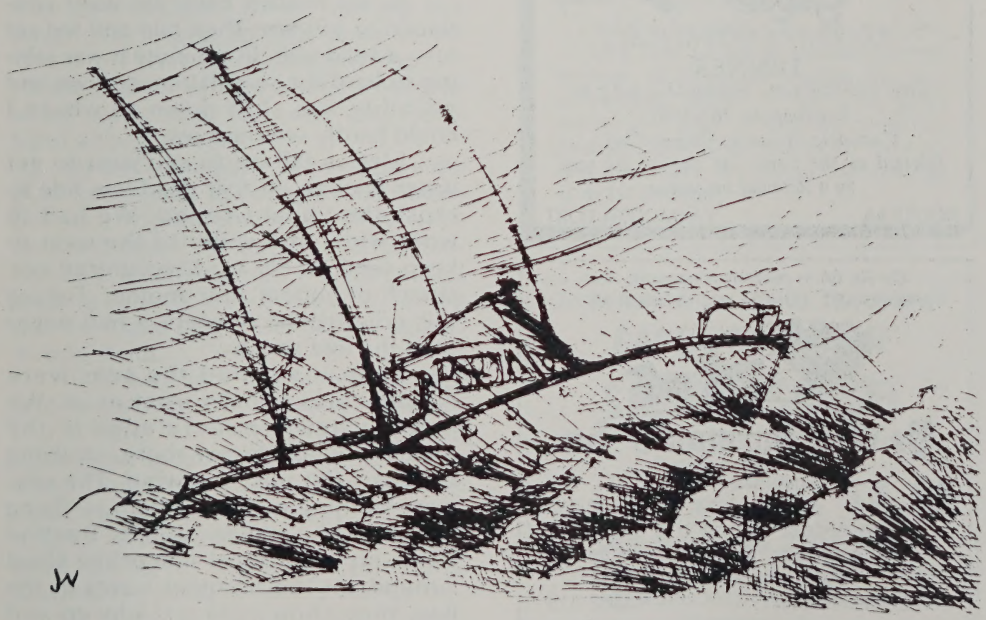
BIG HURRICANE, LITTLE BOAT

By PHIL SCHWIND



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party had one last beer and settled down in their chairs to do some serious fishing. It was a lowery morning and oppressive. We had fish on before all the lines were out, a little striper, eight pounds, which shouldn't have caused any trouble. Trouble was going to be the name of the day. Somehow, in the half light, the lines got fouled and it seemed forever before the fish was boated.

We worked back south and east over the ground we had just run. It was uneasy weather. I had difficulty breathing, it seemed. An ominous, brassy, yellow light smudged the east. The water was dead grey tipped with dirty whitecaps. The party was strangely silent, as though they, too, felt the oppression.

Three hours out of the safety of the harbor I thumped on the overhead: "Pete, pick 'em up. I don't like this weather. We'll try to get back to the Eastham shore to fish for little bluefish or something until the tide comes in and we can go home."

Pete explained to the party and they helped with unexpected alacrity. Usually they would have griped mildly, but they seemed more than willing to get away from there. There were no arguments. Said they, "You know best, Cap," or "Whatever you say, Cap."

As we headed back the wind continued to freshen. Then rain and fog set in — a solid wall. In a minute it was raining so hard the seas flattened down and visibility was shut down to where I could hardly see our bow.

I let us fall off to sou'west to get water enough on that dead low tide to cross the Shoal Ground. We had to work wider and wider to the west to keep water under us. I recognized one stretch of bottom after another. Fishing this country for 20 years, I had never seen the tide so low.

Then it seemed the seas were mountainous right in front of us. We had reached the south edge of the Shoal Ground. We lay there, studying the seas, the tide, the wind. The seas were running eight feet high — flying bridge high, maybe higher. But the waves on the channel side of the Shoal Ground are like no other waves in the Bay, they chop right straight up and

down, often with no more distance between the crests than the height of the waves.

Rather than keep on and take the windows out of the cabin, I turned back, flying before the wind. The smart thing to do was to lie under Beach Hill until the wind shifted or moderated. If it did neither — well, we could jog in that lee all day and all night if we had to.

The thought of the rocks under Beach Hill began to trouble me. I knew there was a jumble of them. The waves seemed a little less wild here, though the wind whistled louder and louder, and the rain was a solid force beating almost horizontally so it took my breath away. Looking down from the bridge I could see the bottom, sand, no more than three feet under our keel. I thumped on the deck and bawled for Pete.

"Pete, get the anchor ready, bring all forty fathoms out of the hawse hole — and be sure to make the end fast."

Pete was never one to ask questions. When he had clawed his way forward and was ready he half turned on his knees and waved his hand. The anchor went over the side silently, then the rope, coil after coil.

I watched the anchor warp come tight, I watched Pete make his way back into the cockpit, then, leaving the motor still in gear to take some of the strain off that ruler-straight rope, I climbed down off the bridge myself to wring water from my collar and neckband as best I could.

My boys, the party, were apparently glad to see me, as though I had been off on a trip somewhere. They were huddled under the deckhouse, uncomfortable but trusting. We discussed wading ashore, we considered calling out the Coast Guard DUKW, we agreed to ride it out.

I climbed back to the flying bridge and turned on the radio-telephone, crouching, shielding the handset against the solid rain. I called only once when Dick Clark in Rock Harbor came back. He was screaming into his transmitter, "Where have you been? We've been calling for two hours. Don't you know we're going to have a hurricane?"

As calmly as I could I said, "Cappy, we ain't going to have a hurricane —

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we've got one. I been through hurricanes before and the wind is moaning so loud I can hardly hear you. Now listen, I'm back of Beach Hill and I'm going to try to make it into Pamet River at Truro about noon. Will you get word to my wife to meet us there? We might be a little late."

Dick came back, "Phil, you'll never make it. The wind is blowing 80 with gusts a lot harder. The lines are all down, power, phone, everything. But all right, I'll drive to let your wife know. Good luck."

At such a time everything happens in slow motion, a sort of nightmare movement — except the clock, which races. It was time to try to get the anchor back. As Pete worked his way around the weather side of the deck house I bent and yelled in his ear. "You may have to cut." The fog had lifted slightly but the rain was a solid, punishing force.

Pete patted his hip to indicate he had his sheath knife under his foul weather gear. When he had crawled forward I put on power to take the strain off the anchor warp. Gradually Pete stuffed the rope down the hawse pipe until it was straight up and down. He took three quick turns around the bow poy and waved us ahead.

I revved up the motor to full power. With the rudder cut hard over, gradually, oh so gradually, we swung around. I could feel the whole boat vibrate with full power on, though I could hear nothing but the moaning of the wind.

Then Pete waved wildly and we surged ahead. With the anchor secured and Pete back on deck we turned north toward Pamet, before the wind.

The trip north was dream-like. It rained. I saw nothing I recognized. With the motor turning barely enough to give me steerage way I went down and insisted everyone put on life jackets. I explained what I had to do.

"There are two jetties about one hundred feet apart. I've got to scrape the south jetty as close as I dare and hope we can turn before we crash onto the north jetty. But there is a bar to jump. If I catch a sea wrong and we broach — well, there is an onshore wind and a flood tide. Hang onto the boat, even if it sinks, as long as you can,

but don't get banged on the rocks of the jetty if you can help it."

Because of the driving rain I never did see the rocks at Fisher's Beach. All of a sudden there was the south jetty at Pamet, not a hundred feet ahead of us. I turned toward shore, watching our stern. Just as we got abreast the south jetty a big sea came roaring down on us. I spun the wheel and jumped the throttle. For a second or two the sea carried us, but it was traveling too fast. Before we had cleared the bar it ran ahead of us and left us stranded on bare sand, heeled down on our bilge. For a breath.

The next sea picked us up almost before we saw it coming and surged us ahead, bow down with the motor racing. The seas were crashing in, actually curling between the two jetties. They carried us right into the inlet, but it was a near thing — I could have reached over and touched the north jetty with a surf rod.

Once inside the harbor the land made a slight lee, the fog lifted, the rain seemed to ease off. There was my wife, waiting onshore, the windshield of our car so sand-blasted it had to be replaced. Safety and escape were there with no real harm done. The party had the little striper mounted and named it "Carol." For that was the name of the hurricane.

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Robert Tompkins..... Lighting Designer
Monica Reimer.....Properties
Glenn Strand .....Ass't Properties
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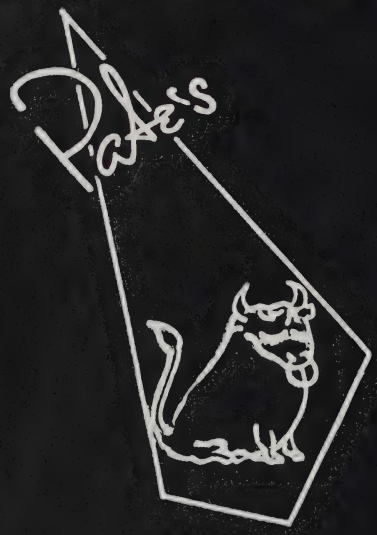

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RONNY COX

with

LINDA KELSEY

JON LORMER **AMZIE STRICKLAND** **CHRISTINE AVILA**

MARK HERRON **ETHEL DUGAN** **HOWARD BRUNNER**

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and

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as Dr. John Buchanan, Sr.

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JUDY SCHOEN

Directed by
JEFFREY HAYDEN

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CAST OF CHARACTERS

(in order of appearance)

Nellie Ewell ..... LINDA KELSEY

Rosemary ..... SHARON BEARD

Dusty ..... BEN JONES

John Buchanan, Jr. ..... RONNY COX

Mrs. Winemiller ..... AMZIE STRICKLAND

Rev. Winemiller ..... JON LORMER

Alma Winemiller ..... EVA MARIE SAINT

Rosa Gonzales ..... CHRISTINE AVILA

Roger Doremus ..... MARK HERRON

Dr. John Buchanan, Sr. ..... HARRY ELLERBE

Mrs. Bassett ..... ETHEL DUGAN

Vernon ..... DARRELL HAYDEN

Gonzales ..... OSWALDO CALVO

Archie Kramer ..... HOWARD BRUNNER

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SYNOPSIS

THE SCENE

The entire action of the play takes place in the town of Glorious Hill, Mississippi. The time is 1916.

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WHO'S WHO IN THE CAST

EVA MARIE SAINT (Alma Winemiller) returned to Broadway last fall playing Mary Todd Lincoln in "The Lincoln Mask," a portrayal first seen at the Kennedy Center, after a long Hollywood stay. Miss Saint shifted to acting from a projected teaching career while at Bowling Green University, and, coming to New York, began studying at the Actors' Studio. In 1951, she married Jeffrey Hayden, a motion picture, stage and television director, and began playing leading roles on such dramatic shows as "Studio One," "Kraft" and, most frequently, the "Philco-Goodyear Playhouse" — one of her notable roles in the series was her performance in Paddy Chayefsky's "Middle of the Night." In 1955, she made her Broadway debut in Horton Foote's "The Trip to Bountiful," which led her to read for, and to win, the part of Edie, the convent-educated daughter of a longshoreman in "On the Waterfront." It was this part which won for her an Academy Award as best supporting actress. She toured in "The Rainmaker," directed by her husband, and before reporting for her next picture, "That Certain Feeling," she starred in the television musical version of "Our Town" with Frank Sinatra. Miss Saint has starred in fifteen films, with such leading men as Marlon Brando, Cary Grant, Paul Newman, Richard Burton, Gregory Peck, George Segal and Yves Montand. She has also worked with some of the most creative directors in show business: Elia Kazan, Fred Zinnemann, Alfred Hitchcock, Otto Preminger, John Frankenheimer, George Seaton, Vincent Minelli, Norman Jewison, Robert Mulligan and Irvin Kershner. Her films include "Raintree County," "A Hatful of Rain," "North by Northwest," "Exodus," "All Fall Down," "36 Hours," "The Sandpiper," "Grand Prix," "The Russians Are Coming," "The Stalking Moon," "Loving" and "Cancel My Reservation." Miss Saint's last appearance in Dennis was in 1955 in "The Rainmaker."

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RONNY COX (John Buchanan, Jr.) started his acting career in Washington, D.C. at the Arena Stage. During his six years there, Mr. Cox appeared in productions of such plays as "The Anderson Trial," "The Crucible," "The Iceman Cometh" and "The Glass Menagerie." From the Arena, he proceeded to Broadway in 1969 with Lynn Austin's production of "Indians," directed by Gene Frankel and starring Stacy Keach. He spent a year in repertory with Joseph Papp's Shakespeare in the Park in New York City. Cox appeared in Papp's off-Broadway play "Happiness Cage" in 1970 and later in Dick Lewis' and George Goodman's film version of the same entitled "The Mind-Snatchers" (1971). Mr. Cox has guest starred on several television shows including segments of "Bonanza" and "Madigan" (with Richard Widmark). He played in television movies such as "The Chicago Seven Trail" for the BBC in 1970 (which won an award for the Best Television Show of the Year), "Hernandez" (directed by Dick Donner), and "Look Homeward, Angel," produced by David Susskind and starring Geraldine Page, E.G. Marshall and Timothy Bottoms. In addition, he participated in the pilots "Rx for the Defense" (produced by Herb Brodkin and directed by Ted Kotcheff) and Phil D'Antoni's "The Connection" (directed by Tom Gries). Cox may currenltly be seen in the film version of James Dickey's best-selling novel "Deliverance" in which he stars with Burt Reynolds, Jon Voight and Ned Beatty under the direction of John Boorman.

LINDA KELSEY (Nellie Ewell), born in Minneapolis and a graduate of the University of Minnesota, has contributed much to her local theater, having worked with Theatre St. Paul and the Children's Theatre Company of the Minnesota Institute of Arts. There she played such roles as Frankie in "Member of the Wedding," Allison Elliott in "The Lady's Not for Burning" and Lucienne in "A Flea in Her Ear." Miss Kelsey also spent two years as a member of the Tyrone Guthrie Theatre

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where she played Miranda in "The Tempest" and Teresa in "The Hostage." On the West Coast, Miss Kelsey played the role of Mary Warren in "The Crucible" starring Charlton Heston at Ahmanson Theatre. In television, she was seen in "The Rookies" and "Emergency" and has just completed the leading female role in "The Portrait of Dorian Grey" for ABC's Movie for Television. Recently Miss Kelsey filmed "The Nightside Man" with Burt Lancaster for Universal Films.

HARRY ELLERBE (Dr. John Buchanan, Sr.) has had a distinguished career in the theater for over thirty years, mostly on Broadway where he has appeared in twenty plays and directed four. He has also toured throughout America in such plays as "Whiteoaks," "Junior Miss," "Hedda Gabler," "Ghosts" and "Outward Bound." After his New York debut in the title role of George Kelly's "Philip Goes Forth," Mr. Ellerbe found himself in a rapid succession of roles opposite some of the greatest stars of the stage: Ethel Barrymore, Laurette Taylor, Tallulah Bankhead, Florence Reed, Helen Hayes and the great Russian star Alla Nazimova, with whom he met great success for two seasons in Ibsen's "Ghosts" and "Hedda Gabler." With Vincent Price, Patricia Neal and Estelle Winwood he headed a stellar cast in "The Cocktail Party" that toured Canada as well as the United States. In between his theater chores he has managed to work in some twelve Hollywood films such as "So Red the Rose" (Margaret Sullavan); "The Young Lions" (Marlon Brando); "The Desk Set" (Hepburn and Tracy) and "The House of Usher" (Vincent Price). He also bears the scars of over seventy television appearances, none of which he remembers.

JON LORMER (Reverend Winemiller) has been active in theater for almost fifty years, beginning his apprenticeship in theater at the old Cleveland Playhouse. Since the Playhouse he has performed in major theaters throughout the United States. In New York he was seen in "Treasure Island," "American Holiday," "Murder in the Cathedral," "Class of 29," "Young

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Loves," "Big Knife," "My Son and I" and "Hippolytus." He toured with "The First Year," "Nothing But the Truth" and "The 13th Chair" among others. Mr. Lormer was with the American Theatre Wing Professional Training Program serving as the head of the Theatre Training Division. In the early days of "live" television he worked on such programs as "Studio One," "Ford Theatre," "Philco" and "Playhouse 90." Mr. Lormer has spent the past sixteen years in Hollywood appearing in many films for television and motion pictures. He was featured on "Maverick," "Perry Mason," "Lassie," "Matinee Theatre," "Gunsmoke," "Ironside," "Alias Smith and Jones," "The Lawyers," "Columbo," "Mannix," "Love American Style," "Owen Marshall," "The Rookies" and "The Bold Ones." His motion picture credits include "The Matchmaker," "I Want to Live," "Rally Round the Flag," "Hell Bent Kids," "Ada," "Where the Boys Are," "The Brothers Grimm" and "Young Doctors." Mr. Lormer was also on the daytime series "General Hospital," "Search for Tomorrow," and as the trial judge in "Peyton Place."

AMZIE STRICKLAND (Mrs. Winemiller) was born in Oklahoma and graduated from the University of Oklahoma. She went to Chicago after her graduation to pursue an acting career, but ended up writing for radio. Later in New York, she continued her writing and wrote a part for herself in the radio series "Nick Carter." After over a thousand radio shows and live television productions she went to Hollywood and did hundreds of films and television shows ranging from "Wagon Train," "The Virginian," "Ironside," "Dragnet" and "Adam 12" to "Andy Griffith," "Gomer Pyle," "Dick Van Dyke," "Doris Day" and "Gunsmoke." Miss Strickland has starred twice with Danny Kaye on "The Danny Kaye Show." Her most recent movie is "Kotch" directed by Jack Lemmon. Sandwiched into her busy life Miss Strickland records for the blind and performs in Plays for Living on the subject of anti-racism. She also spends a great deal of time at the United Nations Association and speaking to students about the U.N.

CHRISTINE AVILA (Rosa Gonzales) was with the "Summer and Smoke" tour

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last season and has rejoined the company this summer. Last year she toured with the first national company of "Jesus Christ Superstar" as Mary Magdalene. Miss Avila has appeared in Los Angeles with the Inner City Cultural Center's productions of "The Fantasticks" and "The Bald Soprano." Her television credits include "The Bold Ones." She has studied acting with Sanford Meisner at the Neighborhood Playhouse in New York and has also trained in classical ballet, jazz and modern dance, voice and piano. Born of Mexican and Indian heritage, she speaks fluent Spanish.

MARK HERRON (Roger Doremus) has been in the theater since his first play, "Dream Girl" with Lucille Ball, while still in high school. He studied at Los Angeles City College and with Stella Adler, Lucille Ball, Charles Laughton and the Actors' Studio. In addition to working with Arlene Dahl, Fernando Lamas, Hugh O'Brien, Jim Bakus and Billie Burke, Mr. Herron has appeared with Fay Bainter in "A Time Remembered," Miriam Hopkins in "Look Homeward, Angel," Marlo Thomas in "Gigi," Kathy Brown in "Private Lives," Eleanor Parker in "The Eye of the Cat" and Robert Vaughn in "The Great God Brown." He has been seen on many television shows, working with Bill Cosby, Jack Lemmon, James Garner, Theresa Wright, Peter Falk, Charles Laughton, Lillian Gish and Dean Stockwell. Mr. Herron has also appeared in motion pictures in Munich and Rome, including Fellini's "8½."

ETHEL DUGAN (Mrs. Bassett) has worked with Jeffrey Hayden and Eva Marie Saint on Sherwood Anderson's "Winesburg, Ohio" which was the premiere opening for the Performing Arts Center in Santa Barbara, California. Miss Dugan came to Jeffrey Hayden's attention while performing in "Light up the Sky" in the part of Stella Livingston. Some of her other credits include Mrs. Baker (the Eileen Hechert role) in "Butterflies Are Free," Veta Louise Simmones in "Harvey" for which she received the Best Actress Award at the Manhattan Players, Mrs. Feeley in "Suds in Your Eye" for which she

received another award, Best Character Actress for the Chapel Theatre. Miss Dugan has played in "Rashomon," "The Women," "Bell," "Book and Candle," "Blithe Spirit," "Anniversary Waltz," "Rain" and "Curious Savage." She also toured last season with "Summer and Smoke" with this company. Miss Dugan, whose mother was a screenwriter, has spent most of her life in California and now resides in Santa Barbara.

HOWARD BRUNNER (Archie Kramer) has appeared in many theatrical presentations including a number of shows with the New Peachtree Playhouse in Atlanta while it was still the Theatre-Under-the-Stars. Also in Atlanta he has appeared in "Under Milkwood" and "Loot." Recently he appeared with James Daly in "A Man for All Seasons." As a dancer, Mr. Brunner has also performed with the Casino de Paris in Las Vegas, The Follies Bergere and television specials with Herb Alpert, Petula Clark and Flip Wilson. He also assisted Mike Nichols on "Who's Afraid of Virginia Woolf?" Mr. Brunner was with the original Jeffrey Hayden production of "Summer and Smoke" which began last season in Atlanta.

BEN JONES (Dusty) has worked in numerous regional stock and repertory theatres throughout the country, currently basing himself in Atlanta. In addition to appearing on the stages of Theatre Under the Stars, Winter Play Season, the Alliance Theatre, and the Tally Ho Theatre in Atlanta, he is an actor and director of the Atlanta Children's Theatre. He has been seen in numerous regional and national television commercials and has made frequent appearances on education television. Recently completing the western "The Last Stop," his other films include "Killers Three," and "Together for Days." A graduate of the University of North Carolina at Chapel Hill, Mr. Jones is also a writer having published in both the poetry and fiction fields. Mr. Jones was with the "Summer and Smoke" company last season.

DARRELL HAYDEN (Vernon) rushed into the role of Vernon on a ten-minute notice last winter in Palm Beach. Darrell

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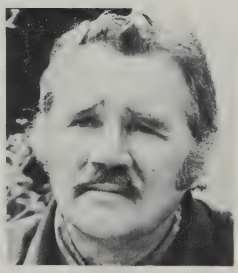

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WHO'S WHO *(Continued)*

scored resoundingly in the part and was offered the tour this summer as his reward. A sophomore at Brandeis University, this is the first professional stage appearance for the son of Miss Saint and Mr. Hayden.

SHARON BEARD (Rosemary) has been in the theater fifteen years, and trained with Paul Baker and Dugald MacArthur of the Dallas Theatre Center. She won the award for Best Actress in 1969 in New Orleans for her portrayal of Jo in "A Taste of Honey." Some of her more recent credits include Penelope in "Happy Birthday," "Wanda June" and Childie in "The Killing of Sister George." Miss Beard teaches, directs and writes plays for children and is the founder of a school of creative dramatics in Atlanta called the Unicorn's Garden. Miss Beard was with the original Jeffrey Hayden production of "Summer and Smoke" which began last season in Atlanta.

OSWALDO CALVO (Gonzales) was born in Havana, Cuba. In 1960 he arrived in Mexico City and co-starred with Amparo Rivelles in two Spanish soap operas. In 1961, when he found most of his friends from Cuba were in Miami, he came to join them and started a new exile. He had an English part in "Tony Rome;" he also worked with Rod Taylor in "Darker Than Amber," was a guest star in a "Flipper" show, and had a major part in "The Dating Game" with Lloyd Bridges. Presently he has his own television series in Spanish in Miami and Fort Lauderdale called "Teleteatro con Oswaldo Calvo." This is his first experience in the English-speaking theater.

JEFFREY HAYDEN (Director) has an impressive list of credits to his name. A veteran of all theatrical media, he is perhaps best known for his direction in television. This past season he was represented on the networks with "Ironside," "Mannix" and "The Bold Ones." In 1954-55 Mr. Hayden directed the "Philco Television Playhouse" as well as many other "live" television series in New York. He was a member of the Carolina Playmakers and graduated from the University of North

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WHO'S WHO *(Continued)*

Carolina in 1946. He has been a member of the Actors' Studio since 1951 and was a co-founder of the Theatre Group of U.C.L.A. Mr. Hayden directed his wife, Eva Marie Saint, in various theatrical productions, "The Rainmaker" and "Winesburg, Ohio" among others, before "Summer and Smoke."

On exhibit in our lobby: Paintings in various media by Lee Connolly of Dennis, a former Playhouse employee. Lee is a junior at Westfield State, majoring in art and minoring in secondary education. She teaches art classes locally and is studying at the Cape Cod Conservatory and with Sam Feinstein of Dennis.

ACKNOWLEDGEMENTS: The Cape Playhouse wishes to thank the following for furnishings and incidental properties used in last week's production of "The Jockey Club Stakes:" matching chippendale armchairs, Staffordshire, horse statues, Hosleys, Dennis; chippendale settee, arm and side chair, Chillingsworth, Brewster; leather chair, Myers Furniture, Hyannis; black swivel chair, Barnstable County Courthouse, Barnstable; brass lamp, Village Green Antiques, Brewster; black lamp and bench, Pineapple Place, Brewster; horse prints, Parnassus Book Service, Yarmouth Port; silver bowl and tray, Margaret Tracy, Dennis.

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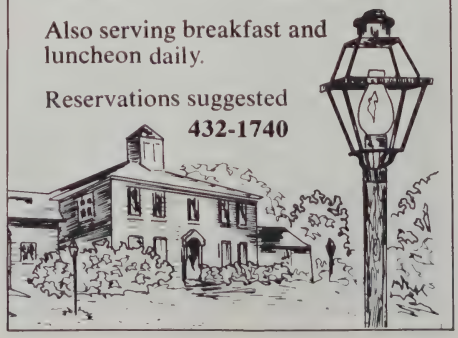

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BISHOP'S TERRACE, Rt. 28, West Harwich. Distinctive fare featuring lobster, steak, roast beef. Dinner 6-9:30 p.m. daily. John Kania at the piano. Cocktails to 1 a.m. Fine antiques collection. Jacket required. Reservations:432-0253.

Scandinavian-American

VILLAGE FARE, Rt. 6A, Dennis, opposite entrance to Cape Playhouse. Scandinavian, American cuisines featuring international buffet. Luncheons, dinners. Nisu Finnish bread and pastries. Wines, cocktails. Reservations:385-9054.

Seaside dining

THOMPSON BROTHERS CLAM BAR, Snow Inn Rd. off Rt. 28, Harwich Port. "Real Cape Cod food in an enchanting seaside atmosphere." On Wychmere Harbor. Seafood, lobsters, steamers, little necks, etc., meat dishes. Noon-9:30 p.m. Wines, beers, cocktails. Casual attire.

WEQUASSETT INN, Rt. 28, East Harwich, on the Chatham-Orleans road. "Cape Cod's gracious resort motor inn overlooking Pleasant Bay." Serving dinner and cocktails, also breakfast, lunch. Entertainment in Outer Bar-Lounge. Reservations: 432-1740.

Smorgasbord

CAPE COD RANCH, off Bonehill Rd. (off Rt. 6A), Cummaquid, between Barnstable Village & Yarmouth Port. Over 40 items to choose from, nightly from 6 to 10. Eat all you like; includes dessert, coffee, hot dishes.

CAPE PLAYBILL'S BILLBOARD CLASSIFIED ADS

Antiques

TOWN-HO ANTIQUES & COUNTRY STORE & NEEDLEWORK SHOP. Custom Designs in Needlepoint and Crewel. Rts. 6A & 124, Brewster. Open Monday through Saturday from 10 a.m. to 5 p.m. Phone 896-3000.

Boutiques

THE BAZAAR, 560 Main St., Chatham. From Australia to Uruguay we have gathered a collection of unusual clothing, gifts, jewelry and home accessories. Treasures for the gypsy in your soul.

THE COSMOPOLITAN CODDER. Import & Handcraft Boutique. Featuring Haitian crochet evening wear. Latin-American ponchos. Clothing from Mexico, India & Middle East. Custom leather. Decorative items & gifts. Rt. 28, W. Dennis, in Pomeroy R.E. Bldg.

Glass Blowing

PAIRPOINT GLASS WORKS, Rte. 6A, Sagamore. Hand-made, blown glassware. See items made. Blowing room open to visitors 10 a.m.-4:30 p.m. Mondays-Fridays. Factory store open daily. On Cape side of canal under Sagamore Bridge. Tel. 888-2344.

Nature

CAPE COD MUSEUM OF NATURAL HISTORY, Rt. 6A, Brewster. Museum, 3 nature-hiking trails, library, live-aquatics bldg.; exhibits covering plants, animals, minerals of Cape Cod; natural history courses, sketch walks, field trips, bird courses. Open daily 10 a.m.-5 p.m., Sundays 1-5 p.m. 896-3867.

Paintings, graphics, crafts

GROSE GALLERY, 528 Main St. (Rt. 6A), Dennis. We have all kinds of art: oils, watercolors, prints, engravings by David Grose, paintings by Peggy Grose, photographs by Anne Simpkins. Fine arts reproduction. 8 a.m.-6 p.m. 385-3434.

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Scandinavian imports

SUOMI HOUSE, Rts. 6A & 132, W. Barnstable. Stop in and see our new line of Arctic jewelry designed by Hannu Ikonen . . . and visit our summer shop at the Falmouth Playhouse. Danish, Norwegian, Swedish, Finnish. 362-3246.

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An unusual ceremony was held last Winter on the Playhouse grounds when the ashes of the late Albert Gazverdis, Head Carpenter at the Playhouse during its early years, were strewn outside the scene shop in accordance with the terms of his will.

Mrs. Earl Whittemore of Corporation Road, with whom Mr. Gazverdis stayed during many of his summers at the Theatre, performed the rites at the request of Mrs. Gazverdis whose home is in Hollindale, Fla. Mr. Gazverdis constructed sets for Raymond Moore, Playhouse founder in the 30's and later worked on Broadway and for television's Playhouse 90.

☆ ☆ ☆

RAYMOND MOORE FOUNDATION, INC.

A non-profit corporation for educational and charitable purposes, chartered by the Commonwealth of Massachusetts in 1948, and organized pursuant to the will of the late Raymond Moore who founded the Playhouse in 1927.

The Cape Playhouse, previously controlled by the Raymond Moore Foundation, is now wholly owned by the Foundation and is being operated solely for the benefit of the public and for theatre education. The Foundation also owns the Cape Cinema, the Art Center, and is supporting the Cape Playhouse School of Theatre.

Trustees of the Foundation

Richard Aldrich, Dennis
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Crafts

MUNSON GALLERY
Parker Road, Osterville / 428-2808
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DANIEL FRISHMAN GALLERY
Main Street, Osterville / 428-6778
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COBB HOUSE GALLERY
Rt. 6A, Barnstable Village / 362-6913
Paintings, Graphics

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Rt. 6A, Barnstable Village / 362-2909
Paintings, Graphics, Sculpture

SPECTRUM GALLERY
Rt. 6A, Brewster / 385-3322
Paintings, Graphics, Sculpture
Crafts

ARIES EAST GALLERY
Rt. 6A, Brewster / 896-5069
Paintings, Graphics

MUNSON GALLERY
Rt. 28, Chatham / 945-2888
Paintings, Graphics, Sculpture

ART

DOROTHY DAVIS

By HARRY HALL

"Sugar and spice and everything nice" describes precisely the "primitive" oil paintings created by a gracious Cape Cod lady — Dorothy Davis of Yarmouth Port.

With the uncertainties of today's world it seems only fitting to hearken back to the simple hearty days of yesteryear as depicted by "D. Davis."

A visit to her Yarmouth Port Galleries on Rt. 6A shows that most of her pictures are painted on wood — not canvas. Often working the interesting grains into her painting and leaving parts of the wood surface unpainted, Dorothy Davis has added an intriguing dimension to primitives.

Driftwood, aged breadboards and meat-cutting boards, cracker-barrel covers, house and door panels, weathered gray shingles, even bottoms of bureaus are used.

Childhood memories of her native Rhode Island, and of summers on Mathha's Vineyard cast their nostalgic mood on D. Davis renderings of people, places and Americana. Her kitchen scenes, family pets, cherished early toys, children's "Sunday-go-to-meeting" finery, proud parents and grandparents all play their special parts in her panoramas.

Illustrated children's stories are also part of her talent. The Little Cape Codder series, which runs the gamut from "The Little Cranberry Picker" through the little beachcomber, jelly girl, candle girl, etc., are D. Davis transplanted to a children's world.

A Cape Cod resident for 30 years, Dorothy studied at Rhode Island School of Design, Vesper School of Art in Boston and the Otis Institute in Los Angeles.

The June 1972 Yankee magazine carried "A Happy Beginning" by Dorothy and you'll enjoy reading about her musical aspirations in it. A November 1970 Yankee carried a D. Davis cover, which incidentally the magazine used this summer in an advertising sales brochure.

Dorothy has had one-man exhibitions in Doll and Richard Gallery, Boston; Talisman Gallery, Falmouth; The Gallery, Palm Beach, Fla.; Lobster Pot Gallery, Nantucket, and Red Wagon Art Gallery, Scottsdale, Ariz.

Her one-man show at her own gallery in June was highly successful, indicating that D. Davis has indeed found a unique painting approach to the "good old days."

CAPE COD GALLERY GOER'S GUIDE

ORLEANS ART GALLERY
Main St. & Rock Harbor,
Orleans / 255-2645
Paintings, Graphics, Sculpture

KENDALL ART GALLERY
E. Main St., Wellfleet / 349-2482
Paintings, Graphics, Sculpture

WELLFLEET ART GALLERY
Rt. 6, Wellfleet / 349-2432
Paintings, Graphics, Sculpture

NORTH TRURO ART GALLERY
Main St., North Truro / 487-9351
Paintings, Graphics, Sculpture

PROVINCETOWN ART ASSOCIATION
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Provincetown / 487-1750
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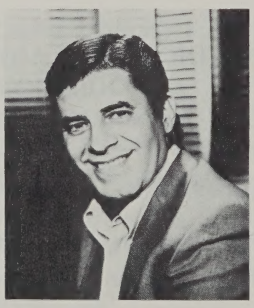
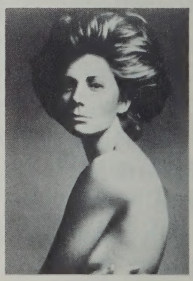


JERRY LEWIS
with
LANA CANTRELL



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Wednesday, August 15, 11 a.m. & 2 p.m.
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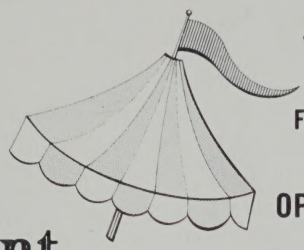

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These are just some of the responses to the fascinating new glass made here on the Cape; handcrafted in Brewster and collected by museums and discriminating collectors all over the world.

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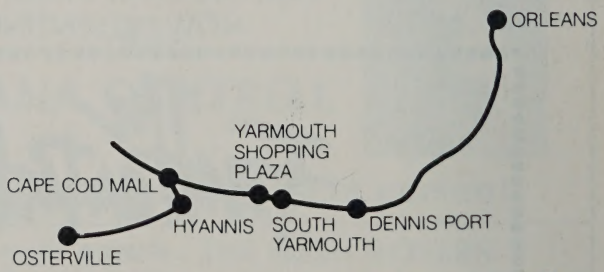

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